

Fräulein *Helene von Töcsek* gewidmet

mayor die min

Oct 4 1897

# Preis Vortragsstücke

1. Arabeske      2. Herbstlied  
Des dur      Ces dur  
3. Spanischer Tanz  
Des dur



komponiert von

## ALFRED HOLÝ.

Nº 1 und 2 M 1,50.

Op. 7.

Nº 3 M 1,50.

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St. Petersburg und Moskau,  
Jul. Heinr. Zimmermann.

Carl Simon, Musikverlag, Berlin SW.

Hofmusikalienhändler Sr. Hoheit des Erbprinzen von Anhalt

Markgrafenstrasse 21.

Generalvertretung und Lager von Schiedmayer's Harmoniumfabrik

Auslieferungslager bei F. Volckmar in Leipzig


c. s. 2289 1/11 m.

Lith. Anst. v. C.G. Pöden, Leipzig.

Wien, Anton Goll.  
London, Novello, Ewer & Co.

1. Alfred Holý,

Prag, B. 1.



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# 3. Spanischer Tanz.

Alfred Holý, Op. 7.

**Allegro brioso.**

Harfe.

*f* risoluto *étouffé* 1 *étouffé* 1

*a tempo, molto deciso*  
*m.d. m.d.*

*mf* vibrato *p* *C#* *f*

*m.s. m.s.* *m.s. m.s.* (C#) C#

*mf*

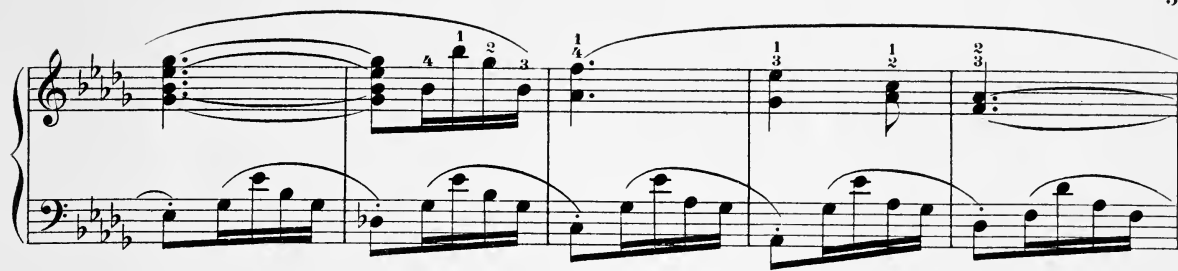
First system of musical notation. The treble clef staff contains a series of chords, with a  $(C\#)$  marking above the first chord. The bass clef staff contains a series of notes, with a  $C\#$  marking below the first note. The system concludes with a  $C\#$  marking above the final chord.

Second system of musical notation. The treble clef staff contains a series of chords, with a  $G\#$  marking below the first chord. The bass clef staff contains a series of notes, with a  $G\#$  marking below the first note. The system concludes with a  $G\#$  marking above the final chord.

Third system of musical notation. The treble clef staff contains a series of chords, with a  $E\#$  marking below the first chord. The bass clef staff contains a series of notes, with a  $E\#$  marking below the first note. The system concludes with a  $E\#$  marking above the final chord.

Fourth system of musical notation. The treble clef staff contains a series of chords, with a  $mf$  marking below the first chord. The bass clef staff contains a series of notes, with a  $mf$  marking below the first note. The system concludes with a  $mf$  marking above the final chord.

Fifth system of musical notation. The treble clef staff contains a series of chords, with a  $p$  marking below the first chord. The bass clef staff contains a series of notes, with a  $p$  marking below the first note. The system concludes with a  $p$  marking above the final chord.



*sotto voce*

*p*

$\frac{1}{2}$   $\frac{3}{4}$

$\frac{1}{2}$   $\frac{3}{4}$

(C#)

*m.s.*

*m.d.*

$\frac{1}{2}$   $\frac{3}{4}$

$\frac{1}{2}$   $\frac{3}{4}$

*gliss.*

*II*

*mf*

*cre*

*scen*

*do*

*f*

3 2 1 3 2

1

3 2 1 3 2

First system of musical notation. The right hand features a rapid ascending scale with fingerings 1, 1, 2, 3, 4, 1, followed by a series of chords. The left hand has a few notes and rests. Chords are labeled  $A\flat$ ,  $C\flat$ ,  $G\flat$ , and  $D\flat$ . The tempo marking *poco meno mosso* is present. The dynamic *f* is indicated. The word *riten.* is written below the left hand.

Second system of musical notation. The right hand continues with chords and some melodic lines, with fingerings 1, 2, 3, 1, 4, 2, 4. The left hand has a steady accompaniment. The tempo marking *fieramente* is above the first measure, and *simile* is above the second measure.

Third system of musical notation. The right hand has a melodic line with a slur and a crescendo hairpin. The left hand has a steady accompaniment. The dynamic *p* is indicated. Chords are labeled  $F\sharp$ ,  $D\sharp$ , and  $E\flat$ .

Fourth system of musical notation. The right hand has a melodic line with a slur and a crescendo hairpin. The left hand has a steady accompaniment. The dynamic *m.s.* is indicated. The lyrics *cre - - - scen - - - do* are written below the left hand. The tempo marking *giocosso* is present. Chords are labeled  $F\flat$ ,  $H\flat$ ,  $A\flat$ , and  $B\flat$ .

Fifth system of musical notation. The right hand has a melodic line with a slur and a crescendo hairpin. The left hand has a steady accompaniment. The dynamic *m.d.* is indicated. The tempo marking *giocosso* is present. Chords are labeled  $A\flat$  and  $H\flat$ . The word *m.s.* is written below the right hand.

First system of the musical score. The treble clef staff contains a melody with notes and rests, marked with *mf* and *m.d.* (mezzo-forte and mezzo-dolce). The bass clef staff contains a bass line with notes and rests, marked with *m.s.* (mezzo-soprano). The key signature is B-flat major. The system includes a fermata over a measure in the treble staff.

Second system of the musical score. The treble clef staff contains a melody with notes and rests, marked with *cre* and *scen*. The bass clef staff contains a bass line with notes and rests, marked with *do* and *mol*. The key signature is B-flat major. The system includes a fermata over a measure in the treble staff.

Third system of the musical score. The treble clef staff contains a melody with notes and rests, marked with *ri* and *tar*. The bass clef staff contains a bass line with notes and rests, marked with *do* and *al*. The key signature is B-flat major. The system includes a fermata over a measure in the treble staff.

**Tempo I fuocos.**

Fourth system of the musical score. The treble clef staff contains a melody with notes and rests, marked with *ff* (fortissimo). The bass clef staff contains a bass line with notes and rests, marked with *G#* and *Gb*. The key signature is B-flat major. The system includes a fermata over a measure in the treble staff.

Fifth system of the musical score. The treble clef staff contains a melody with notes and rests, marked with *G#* and *Gb*. The bass clef staff contains a bass line with notes and rests, marked with *G#* and *Gb*. The key signature is B-flat major. The system includes a fermata over a measure in the treble staff.



First system of musical notation, measures 1-4. The music is in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The right hand features a complex, arpeggiated texture with many beamed sixteenth and thirty-second notes. The left hand has a simpler accompaniment with some triplets.

Second system of musical notation, measures 5-8. The right hand continues the arpeggiated texture. The left hand has a triplet in measure 6 and rests in measures 7 and 8.

Third system of musical notation, measures 9-12. The right hand continues the arpeggiated texture. The left hand has a triplet in measure 9 and rests in measures 10 and 11. Measure 12 contains a double bar line and the notes E# and H#.

Fourth system of musical notation, measures 13-16. The right hand continues the arpeggiated texture. The left hand has a triplet in measure 13 and rests in measures 14 and 15. Measure 16 contains a double bar line and the notes A# and H#.

Fifth system of musical notation, measures 17-21. The right hand continues the arpeggiated texture. The left hand has a triplet in measure 17 and rests in measures 18 and 19. Measure 20 contains a double bar line and the notes A# and H#.

# Bunte Reihe.

Sammlung von Vortragsstücken

für

## — Viola alta —

(Viola)

mit Klavierbegleitung,

zum Teil mit Harmonium oder Harfe oder mit andern Instrumenten\*)

übertragen und herausgegeben von

**Hermann Ritter und andern Tonsetzern.**

- |   |      |  |      |
|---|------|--|------|
| 1. <b>Bach, J. S.</b> , Praeludium, übertragen nach A dur, aus der 6. Violinsonate . . . . .                              | 1,80 | 22 i. <b>Schumann, R.</b> , Op. 85 Nr. 12. Abendlied. Ausg. J, für Viola (oder Cello) und Harmonium (Wilh. Popp) . . . . .   | 1,80 |
| 2. <b>Bach, J. S.</b> , Gavotte und Rondo, übertr. nach A dur, aus der 6. Violinsonate . . . . .                          | 1,30 | 22 b. Dasselbe. Ausg. H, für Cello (oder Viola) u. Klavier (Popp) . . . . .  | 1,80 |
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| 4. <b>Bach, J. S.</b> , Sarabande, D moll, aus der 2. Violoncellsonate . . . . .  | 1,—  | 24 f. <b>Händel, G. F.</b> , Largo f. Viola u. Klavier od. Harm. je . . . . .  | 1,—  |
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| 7. <b>Beethoven, L. van</b> , Adagio, Cis moll, aus der Mondscheinsonate, Op. 27 Nr. 2 . . . . .                          | 1,30 | 24. <b>Brunner, Ed.</b> , Op. 70. Drei Tonstücke für Violine, Viola (Cello) u. Harmonium (Orgel), A moll, D u. F dur . . . . .   | 3,50 |
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| 19. <b>Rode, P.</b> , Notturmo, A dur, Ausg. D, für Viola alta und Harmonium (Klavier) . . . . .                          | 1,—  | 38. <b>Schmeidler, C.</b> , Op. 13. A. Concert-Romanze, G dur, für Violine (Viola ad libitum), Cello und Klavier . . . . .   | 3,—  |
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NB. Die Buchstaben vor den Nummern und bei den Opuszahlen weisen auf die Originaltitel hin.

\*) Bei anderer Besetzung sind die Komponisten und Instrumente angegeben, sonst für Viola alta und Klavier von Hermann Ritter.

Lager in Haarlem  
bei  
L. Ph. G. Klees.

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bei  
Anton Goll.